

SCHOOL of MUSIC

where PASSION is *heard*

rEVOLUTIONS **KSU Wind Ensemble**

David Kehler, Conductor



Wednesday, September 25, 2019 | 8:00 PM

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

rEVOLUTIONS
KSU Wind Ensemble
David Kehler, Conductor

Program

GIOVANNI GABRIELI (1554-1612)
CANZON DUODECIMI TONI (1597)

PERCY ALDRIDGE GRAINGER (1882-1961)
LADS OF WAMPHRAY (1905)

AARON PERRINE (b. 1979)
PALE BLUE ON DEEP (2011)

OMAR THOMAS (b. 1984)
MOTHER OF A REVOLUTION (2019)

BRIEF INTERMISSION

PAUL HINDEMITH (1895-1965)
SYMPHONY IN B \flat (1951)
I. MODERATELY FAST, WITH VIGOR
II. ANDANTE GRAZIOSO
III. FUGUE (RATHER BROAD)



Personnel

KSU Wind Ensemble David Kehler, Conductor

(personnel listed alphabetically to emphasize the importance of each part)

Flute/Piccolo

Ruth Bearden, Woodstock
Don Cofrancesco, Milton
Lorin Green, Augusta
Rachel Reaves, Marietta
Jade Weldy, Woodstock
Mackenzie Weston, Woodstock

Oboe/English Horn

Emily Gunby, Marietta
Naomi Israel, Marietta
Robert Simon, Acworth

Bassoon/Contra-Bassoon

Allie Byrd, Newnan
Grayson Saylor, Flowery Branch
Meghan O'Harra, Lawrenceville
Mia Rodriguez, Decatur

Clarinet (Eb, Bb, Bcl, CBcl)

Brenden Ayestaran, Gainesville
Jessica Bell, Atlanta
Simon Cheeck, Kennesaw
Israel Fortner, White
Matthew Hodgetts, Marietta
Olivia Kesler, Martin
Faith Kirkpatrick, Powder Springs
Natalie Klein, Jasper
Aidan Learner, Fayetteville
Grace Liebl, Guyton
Emily O'Connor, Dallas
Autumn Straud, Royston

Saxophone (Sop, Alto, Ten, Bari, Bass)

Jacob Martinez, Roswell
Noah Pirkle, Dallas
Brandon Printup, Kennesaw
Jonathan Steltzer, Marietta

Horn

Ben Farrow, Waynesboro
Heather Leach-Trickel, Omaha, NE
CJ Markow, Alpharetta
Johnny Stewart, Ringgold

Trumpet

Michael Brown, Macon
Riley Carson, Acworth
Kameron Clarke, Canton
Jason Dokes, Good Hope
Jake Gearrin, Dallas

Jacob Lack, Alpharetta
Jordyn Mader, Oviedo, FL
Andrew Olsen, Jasper
Eli Reeves, Blairsville
Eli Rickles, Alpharetta
Cierra Weldin, Dallas
Andrew Wynn, Athens

Trombone

Ismael Contreras, Cumming
Wesley Dale, Marietta
Davis Pitz, Acworth
Victoria Schrote, Milton
Matt Scott, Kennesaw
Kirill Wood, Augusta

Bass Trombone

Michael Kerantonis, Marietta

Euphonium

Alex Diaz, Dalton
Zachary Leinberger, Fayetteville
Noah Minch, Powder Springs

Tuba

Nick Collins, Milton
Kobe Green, Canton
Laurenz Oriondo, Kennesaw

String Bass

Stephanie Nazaire, Acworth
Clay Rogers, Acworth

Piano

Jesse Cook, Acworth

Percussion

Matt Andrews, Buford
Christopher Bowers, Lilburn
Jared Cook, Alpharetta
Andrew Creech, Cumming
Jason Frey, Warner Robbins
Ana Gugel, Marietta
Christian Kilgore, Stratham
Michael Makrides, Milton
Matt Pate, Jefferson
Veta Sukhai, Kennesaw
Andrew Yi, Johns Creek

Ensemble Assistants

Jonathan Steltzer, Marietta
Andrew Berry, Johns Creek

Program notes

Canzon duodecimi toni- Giovanni Gabrieli

Giovanni Gabrieli's music has been regarded as some of the most representative and influential music of the Renaissance, with much of it still performed regularly. Gabrieli, who served as organist at the Basilica San Marco in Venice, Italy, from 1584 until his death in 1612, wrote for voices, instrumental ensembles, and organ. The Basilica, itself an architectural wonder, contains a main floor flanked by a balcony high above on either side. Gabrieli would often take advantage of this space by placing instrumental choirs in both balconies, performing his music antiphonally.

Canzon duodecimi toni, from his *Sacrae Symphoniae*, uses two brass choirs which took full advantage of the space within the Basilica San Marco. Contrasting moments of majesty and introspection alternate within this work, creating a conversation between choirs and providing a unique and fascinating aural experience for the listener.

Lads of Wamphray- Percy Aldridge Grainger

Percy Aldridge Grainger, original name George Percy Grainger was born July 8, 1882, Melbourne, Victoria, Australia and died Feb. 20, 1961 in White Plains, New York. Grainger first appeared publicly as a pianist at age 10. He was educated at home in Melbourne by his mother. He studied piano with Louis Pabst in that city and later went to Frankfurt, where he attended the conservatory. He achieved a reputation as a brilliant concert pianist beginning in London in 1901 and was considered Edward Grieg's favorite performer of his music. He settled in the United States in 1914, performing for a few years with a U.S. Army band. Grainger was heavily influenced by English folk music, which he arranged for keyboard instruments, chamber ensembles, and for both solo voice and chorus.

Percy Grainger composed this piece as a birthday gift for his mother in 1905, basing it on melodies and musical material from a Scottish "border ballad". The poem celebrates a bloody skirmish between two clans in 1593. In the march, Grainger sought to express the dare-devilry of the cattle-raiding, swashbuckling English and Scottish "borderers" of the period as portrayed in collections of border ballads of the 14th, 15th, and 16th centuries.

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact a patron services representative at 470-578-6650 to request services.

***Pale Blue on Deep*- Aaron Perrine**

Dr. Perrine earned his Bachelor's Degree in trombone performance and music education with high distinction from the University of Minnesota, Morris, in 2002. He completed his Master's degree in 2006, and his Ph.D. in composition from the University of Iowa, studying with David Gompper and Lawrence Fritts. He is currently assistant professor of music at Cornell College, Mt. Vernon, Iowa.

Dr. Perrine has been commissioned and recorded by various colleges, high schools and middle schools across the country. This work, along with his 2014 composition, *Only Light* were awarded the prestigious ABA Sousa/Ostwald Prize.

The composer writes:

"I arrived at the title, *Pale Blue on Deep*, while sitting on the shore of Lake Superior. Though I've visited this lake countless times, I'm always mesmerized by its power and serene beauty. You don't just see this Great Lake; it's a feeling you experience with all of your senses. While there are certainly melodic and harmonic motifs used throughout the work, the larger unifying themes present are a bit more abstract. One main theme is the idea of colors blurring into each other. This was inspired by the place on the horizon where the water appears to blend right into the sky. Moments of tension and release can be attributed to a number of things such as waves crashing to the shore or the imagery of what might lie beneath the water's surface. Above all, I believe the most prevalent theme of the piece is its pensive, introspective feeling, which is exactly the same feeling that comes over me upon each visit to Lake Superior."



A Mother of a Revolution- Omar Thomas

Described as “elegant, beautiful, sophisticated, intense, and crystal clear in emotional intent,” the music of Omar Thomas continues to move listeners everywhere it is performed. Born in Brooklyn, New York, to Guyanese parents, Thomas received his Bachelor of Music in music education from James Madison University and his Master of Music in jazz composition at the New England Conservatory of Music in 2008. He is the protégé of lauded composers and educators Ken Schaphorst and Frank Carlberg, and has studied under multiple Grammy-winning composer and bandleader Maria Schneider.

Hailed by Herbie Hancock as showing “great promise as a new voice in the further development of jazz in the future,” educator, arranger, and award-winning composer Omar Thomas has created music extensively in the contemporary jazz ensemble idiom. Thomas currently serves as an associate professor of Harmony at Berklee College of Music and as assistant professor in music theory at the Peabody Conservatory. He has thrice been awarded the Certificate of Distinction in Teaching from Harvard University, where he served as a Teaching Fellow for four years. He was awarded the Boston Music Awards’ “Jazz Artist of the Year” in 2012, and in 2017, Thomas was selected from an international pool of applicants to be an artist-in-residence at the Cité.

The composer writes:

“This piece is a celebration of the bravery of trans women, and in particular, Marsha “Pay It No Mind” Johnson. Marsha is credited with being one of the instigators of the famous Stonewall uprising of June 28, 1969 – one of the pivotal events of the LGBTQ liberation movement of the 20th century – which is commemorated annually during the worldwide Gay Pride celebrations. Existing as a trans woman, especially a trans woman of color, and daring to live authentically, creating space for oneself in a transphobic world is one of the bravest acts I can imagine. Over 20 trans women were murdered in the United States in 2018 alone. There is no demographic more deserving, and frankly, long overdue for highlighted heroism and bravery. The disco vibe in the latter half of the piece is meant to honor club culture, a sacred space held amongst LGBTQ persons in which to love, live, mourn, heal, strategize, connect, disconnect, and dance in defiance of those outside forces who would seek to do LGBTQ persons harm simply for daring to exist and take up space.

We pump our fists to honor the life, heroism, activism, and bravery of Marsha P. Johnson, to honor the legacy of the Stonewall revolution, to honor the memory of the trans lives violently ended due to fear and hatred, and in honor of trans women worldwide who continue to exist unapologetically and who demand to be seen.”

***Symphony in B-flat* - Paul Hindemith**

Paul Hindemith was an influential German composer who explored the fringes of tonality through his music and who was teacher to many a great name in composition. He grew up and began his career in Germany, but a complicated relationship with the Nazi regime in the 1930s sent him elsewhere. During that period, he was invited to Turkey, where he helped to reorganize the music education system there. In 1940, he emigrated to the United States, where he taught primarily at Yale University. He became an American citizen in 1946, but moved to Zurich in 1953, where he remained for the rest of his life. He developed his own system of tonality that was not diatonic, but which ranks musical intervals from most-consonant to most-dissonant while still relying on a tonal center. While this approach sounds purely academic, it resulted in playful, accessible music in Hindemith's hands

The *Symphony in B-flat* was composed at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, and was premiered in Washington, D.C., on April 5, 1951, with the composer conducting. This three-movement work is the only symphony that Hindemith wrote expressly for the wind band. The suite shows Hindemith's great contrapuntal skill, and the organized logic of his thematic material. His melodies develop ever-expanding lines, and his skill in the organization and utilization of complex rhythmic variation adds spice and zest to the strength of his melodies. Although *Symphony in B-flat* features unique uses of dissonant chords and nonharmonic tones, it preserves neo-classical tonality, forms, and rhythmic and melodic patterns.

The first movement is in sonata allegro form in three sections, with the recapitulation economically utilizing both themes together in strong counterpoint. The second and third movements develop and expand their thematic material in some of the most memorable contrapuntal writing for winds.

The second movement opens with an imitative duet between alto saxophone and cornet, accompanied by a repeated chord figure. The duet theme, along with thematic material from the opening movement, provides the basic material for the remainder of the movement.

The closing section of the third movement utilizes the combined themes while the woodwinds amplify the incessant chattering of the first movement. The brass and percussion adamantly demand a halt with a powerful final cadence.

About the Ensemble

The Kennesaw State University Wind Ensemble

Formed in 1996, the Kennesaw State University Wind Ensemble performs a diverse repertoire encompassing large works for band, wind ensemble repertoire, and chamber music. The KSU Wind Ensemble continues to lead in supporting and creating consortiums for the development of new music, which have included the creation of new works by Steven Bryant, Paul Dooley, Geoffrey Gordon, Zhou Long, David Maslanka, Michael Markowski, Carter Pann, Joel Puckett, James Stephenson, Christopher Theofanidis, and Pulitzer Prize winner, Joseph Schwanthner. In addition, leading composers Chen Yi, and Pulitzer Prize winners David Lang and Joseph Schwanthner have recently visited and worked directly with the Ensemble and its students.

Because of KSU's continued close relationship with the Atlanta Symphony Orchestra, Georgia Symphony Orchestra and Atlanta Opera Orchestra, collaborations and performances have resulted with many of those principal players. The KSU Wind Ensemble continues to serve as an important musical voice in the Atlanta Metropolitan area, and has been featured frequently on 90.1 FM (WABE- Atlanta public radio).

In 2012 and 2016 the KSU Wind Ensemble was a selected and featured ensemble at the Southern Division College Band Directors National Association Conferences, and in 2017, were featured at Georgia Music Educators Association Conference in Athens, Georgia. In addition, the KSU Wind Ensemble was the Winner of the 2013 American Prize for best wind ensemble/ concert band performance in the United States, and in 2016, released its first professional recording under the Centaur recording label featuring the music of Chen Yi.



About the Conductor

David Kehler



Since 2009, David Kehler has served as Music Director and Conductor of the KSU Wind Ensemble. In addition, Dr. Kehler teaches courses in instrumental conducting, symphonic repertoire, and twentieth century music. Along with his university responsibilities, professor Kehler currently serves as Music Director and Conductor of the Atlanta Wind Symphony, and as President-Elect for the College Band Directors National Association-Southern Division.

An advocate of new music, Professor Kehler has commissioned more than two- dozen leading composers, including several Pulitzer Prize winners to write new compositions for wind ensemble. Performing music beyond the KSU campus, the KSU Wind Ensemble can also be heard frequently on 90.1, Atlanta Public Radio, along with being featured at the College Band Director's National Association Convention (two times), and most recently at the 2016 GMEA State Conference, in Athens, Georgia. In 2013, the KSU Wind Ensemble won the American Prize for best university wind ensemble/concert band recording in the United States.

Previously, Dr. Kehler served as Associate Conductor of America's Premiere Windband; The Dallas Winds, and served as Founder and Conductor of the Greater Dallas Youth Orchestra Wind Symphony. Previous academic appointments were at Southern Methodist University, the University of Rhode Island, and Bay City Western High School, in Bay City, Michigan. Growing up in Michigan, Dr. Kehler received his Bachelor of Music Education and Master of Music in Conducting degrees from Michigan State University, followed by his Doctorate of Musical Arts degree in instrumental conducting from the University of Texas at Austin.

Please consider a gift to the Kennesaw State University School of Music.

<https://community.kennesaw.edu/GiveToMusic>

SCHOOL OF MUSIC FACULTY AND STAFF

Leslie J. Blackwell, *Interim Director*

Brass and Percussion

Jason Casanova, *Tuba/Euphonium*

Paul Dickinson, *Tuba/Euphonium*

Tom Gibson, *Trombone*

Brian Hecht, *Bass Trombone*

John Lawless, *Percussion,*

Area Coordinator

Doug Lindsey, *Trumpet,*

Area Coordinator

Ryan Moser, *Trumpet*

Hollie Pritchard, *Trombone*

Michael Stubbart, *Percussion*

Mike Tiscione, *Trumpet*

Richard Williams, *Horn*

Strings

James Barket, *Double Bass*

Elisabeth Remy Johnson, *Harp*

Helen Kim, *Violin, Area Coordinator*

Yinzi Kong, *Viola*

Charae Krueger, *Cello*

Joseph McFadden, *Double Bass*

Sean Thrower, *Classical Guitar*

Kenn Wagner, *Violin*

Woodwinds

Andrew Brady, *Bassoon*

Kelly Bryant, *Flute*

Barbara Cook, *Oboe*

Robert Cronin, *Flute*

Anthony Georgeson, *Bassoon*

Cecilia Price, *Flute*

Sam Skelton, *Saxophone*

Todd Skitch, *Flute*

Christina Smith, *Flute*

Justin Stanley, *Clarinet*

Elizabeth Koch Tiscione, *Oboe*

John Warren, *Clarinet, Area Coordinator*

Luke Weathington, *Saxophone*

Jazz

Justin Chesarek,

Jazz Percussion & Combos

Wes Funderburk, *Jazz Ensembles and*

Jazz Trombone

Karla Harris, *Vocal Jazz & Combo*

Tyrone Jackson, *Jazz Piano & Combos*

Marc Miller, *Jazz Bass & Combos*

Rob Opitz, *Jazz Ensembles and*

Jazz Trumpet

Sam Skelton, *Jazz Ensembles and*

Jazz Saxophone, Area Coordinator

Luke Weathington,

Jazz Saxophone & Combos

Trey Wright, *Jazz Guitar & Combos,*

Area Coordinator

Voice

Eileen Moremen

Oral Moses

Nathan Munson

Valerie Walters

Todd Wedge

Heather Witt

Jana Young, *Area Coordinator*

Piano

Judy Cole, *Collaborative Piano*

Julie Coucheron

Robert Henry, *Area Coordinator*

Eric Jenkins,

Collaborative Piano Coordinator

Huu Mai

John Marsh

Erika Tazawa, *Collaborative Piano*

Ensembles in Residence

Georgia Youth Symphony
Orchestra and Chorus
KSU Community & Alumni Choir

KSU Faculty Chamber Players
KSU Faculty Jazz Parliament
Summit Piano Trio

Ensembles & Conductors

Leslie Blackwell, *Director of Choral Activities*
Nancy Conley, *Philharmonic Orchestra*
David Kehler, *Director of Bands*
Alison Mann, *Women's Choir*
Reid Masters, *Assistant Director of Choral Activities*
Eileen Moremen, *Opera Theater*
Oral Moses, *Gospel Choir*

Nathaniel Parker, *Director of Orchestral Studies*
Joseph Scheivert, *Assistant Director of Athletic Bands*
Sam Skelton, *Director of Jazz Studies*
Debra Traficante, *Director of Athletic Bands and "The Marching Owls"*

Chamber Music

Julie Coucheron, *Piano Ensemble*
Charae Krueger, *String Chamber Music*
Doug Lindsey, *Brass Chamber Music*

John Warren, *Woodwind Chamber Music*
Trey Wright, *Jazz Combos*

Music Education

Judith Beale
Janet Boner
Nancy Conley
Kathleen D. Creasy
Charles R. Jackson
Alison Mann, *Area Coordinator*
Angee McKee

Richard McKee
Terri Talley
Paula Thomas-Lee
Charles Tighe
Amber Weldon-Stephens

Musicology & Music Appreciation

Drew Dolan
Edward Eanes, *Area Coordinator*
Heather Hart
Kayleen Justus

John Marsh
Jennifer Mitchell
Harry E. Price
Sean Thrower

Music Composition, Technology, & Theory

Judy Cole, *Music Theory*
Steve Dancz, *Composition, Technology*
Kelly Francis, *Music Theory*
Tyrone Jackson, *Music Theory*
Jennifer Mitchell, *Composition*

Laurence Sherr, *Composition, Technology, Bachelor of Arts Area Coordinator*
Benjamin Wadsworth, *Music Theory Area Coordinator*
Jeff Yunek, *Music Theory, Aural Skills Area Coordinator*

School of Music Staff

Christine Collins, *Audition Coordinator and Advising*
Mark Fucito, *Technical Manager*
Susan M. Grant Robinson, *Associate Director for Administration*

Joseph Greenway, *Assistant Director for Production & Technology*
Richard Peluso, *Coordinator of Band Operations and Outreach*
Colleen Radbill, *Office Manager*

Upcoming Events

Women's Choir

Tuesday, 10/1/2019 at 8 pm

artsKSU Presents: Atlanta Symphony Orchestra

Friday, 10/4/2019 at 8 pm

Philharmonic and University Band

Monday, 10/7/2019 at 8 pm

artsKSU Presents: Zuill Bailey with Helen Kim & KSU Symphony Orchestra

Wednesday, 10/9/2019 at 8 pm

Symphony Orchestra

Tuesday, 10/15/2019 at 8 pm

Trumpet Festival of the Southeast

January 31 - February 2, 2020

Register at musicKSU.com under Clinics and Workshops.

Our two featured trumpet artists this year are Jose Sibaja, Paul Merkelo, Brian Shaw, Melvin Jones. Our evening concert artists include the KSU Jazz Parliament, Georgia Brass Band, and KSU Wind Ensemble.

Connect with the KSU School of Music!

Find us on Facebook, Twitter, Youtube, and Instagram at @musicKSU.

Visit the Live Streaming page on musicKSU.com to watch live broadcasts of many of our concerts and to view the full schedule of upcoming live streamed events.



**KENNESAW STATE
UNIVERSITY**
COLLEGE OF THE ARTS



musicKSU.com